

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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VOL. 50—No. 50.

SATURDAY, DECEMBER 14, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIS DAY, SATURDAY, Dec. 14, at Three.—ELEVENTH SATURDAY CONCERT AND AFTERNOON PHOMENADE.—THE LAST CONCERT of the PRESENT SERIES.—Symphony, No. 4, B flat (Beethoven); Intermezzo, Scherzo, and Finale, from String Quintet, No. 1, in A, first time (Mendelssohn); Overtures, "Fierabras" (Schubert); "Cheval de Bronze" (Auber). Mdlle. Gaetano and Mr. Thurlow Beale. Full orchestra. Conductor—Mr. MANN. Reserved Numbered Seats, Half-a-crown. Admission to the Palace, Half-a-crown, or by Guineo Season Ticket.

CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS, July 3, 5, 8, 10, and 12, 1873.—The REGULATIONS and LISTS of MUSIC to be prepared for competition at the Second Annual Series of National Music Meetings are NOW READY, and can be had on application to Mr. Willert Beale, at the Crystal Palace.

BRITISH ORCHESTRAL SOCIETY.—Conductor, Mr. George Mount.—SECOND CONCERT, THURSDAY, December 19th, St. James's Hall, 8 o'clock. Prelude, Lohengrin, Wagner; Italian Symphony, Mendelssohn; Concerto Violoncello, Goltermann; Mr. Ed. Howell: Overture Leonora, No. 3, Beethoven and Overture di ballo, Sullivan. Vocalists: Miss Blanche Cole and Mr. W. H. Cummings.—Seats, 10s. ed.; reserved and numbered seats, 5s.; tickets, 2s. and 1s.—Cramer, 201, Regent Street; L. Cock, 63, New Bond Street; Chappell, 50, New Bond Street; Mitchell's, 33, and R. Ollivier, 35, Old Bond Street; Keith, Prowse, 48, Cheapside; Hays, Royal Exchange; and Austin's, St. James's Hall, Piccadilly.

THE ORATORIO CONCERTS.—The Directors beg leave to announce that, in consequence of Mr. Barnby's appointment as Conductor of the Royal Albert Hall Choral Society, the Oratorio Concerts given at Exeter Hall and St. James's Hall will be discontinued. Many of the masterpieces of the great composers (Oratorios and other large works) will be given by the ROYAL ALBERT HALL CHORAL SOCIETY, under the direction of Mr. Barnby, on the largest and most complete scale possible. Prospectuses of the series of Concerts, which will commence shortly after Christmas, will be issued immediately.

MADAME SAINTON-DOLBY'S VOCAL ACADEMY for the TRAINING of PROFESSIONAL VOCALISTS (ladies only).—FIRST TERM (1873) COMMENCES on Monday, Jan. 13. Prospectuses can be obtained of Messrs. Chappell & Co., 50, New Bond Street; of Mr. George Dolby, 53, New Bond Street; and of Madame Sainton-Dolby, on Tuesdays only, between the hours of 2 and 4 o'clock, at her residence, 71, Gloucester Place, Hyde Park, W.

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"THE MARINER."

MR. ROBERT HILTON will sing "THE MARINER" (by L. Diehl), at Warrington, on December 18th.

MR. MAYBRICK.

MR. MAYBRICK will be at liberty to accept ENGAGEMENTS after Dec. 14th. Address, 38, Langham Street, Portland Place; W., or to Mr. George Dolby, 52, New Bond Street, W.

"LA BACCHANTE."

MADAME SINICO will sing Signor Fiori's Canzone, "LA BACCHANTE," at Warrington, Dec. 9th; Manchester, 21st.

MADAME SINICO will sing in "JUDAS MACCA-BEUS," at Exeter Hall, in "THE MESSIAH," on the 29th December; on the 23rd December, in "THE MESSIAH," at Bradford; and on the 25th December, in "THE MESSIAH," at Manchester.

MISS ROSA BINFIELD, Pupil of the late Signor Ricordi, gives Lessons on the Concertina and Piano—9, Stratford Villas, New Road, Shepherd's Bush, W.

"ALICE WHERE ART THOU?"

MR. HENRY GANNEY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" and BALFE's song, "DIDST THOU BUT KNOW"—(Si tu savais)—at the National Ballad Concerts in London and Country.

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and His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

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The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates, will take place at the Institution, on TUESDAY MORNING next, the 16th inst., commencing at 2 o'clock.

WESTMORLAND SCHOLARSHIP.

A Scholarship for Vocalists, called the Westmorland Scholarship (in memory of the Earl of Westmorland, the founder of the Royal Academy of Music), has been established by subscription, and will be contended for annually in December.

It is open for public competition to female candidates between the ages of eighteen and twenty-four years, and is not confined to pupils of the Academy.

The amount of the Scholarship is £10, which will be appropriated towards the cost of a year's instruction in the Academy.

The Examination will take place in the Academy, on Monday, the 23rd of Dec. next, at ten o'clock.

The certificate of birth must be forwarded previous to the candidate being allowed to compete for the scholarship.

No applications can be received after December the 21st.

POTTER EXHIBITION.

The Examination for the Potter Exhibition for Female Students of the Royal Academy of Music, of two or more years' standing, will take place on Monday, the 23rd of December, at 12 o'clock.

By Order, JOHN GILL, Secretary.

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MISS JESSIE BOND (Contralto), will sing in "THE MESSIAH," at the Institute, Mount Street, Liverpool, on the 21st instant.

"THE KING OF MY HEART IS COMING." The popular new song (for contralto or mezzo-soprano voice), by MILES BENNETT, sent post free for 18 stamps.—"The King of my Heart" really deserves its popularity.—*Bradford Evening Mail*. "An exquisitely beautiful and finished composition."—*Review*. Cramer & Co., 201, Regent Street, W.

MRS. WORTHINGTON BLISS' (Miss LINDSAY) New Number of "SONGS for CHILDREN." Just Published. MRS. BLUE-BOTTLE FLY, Post free, for 18 stamps; also, The Owl and the Pussy-cat, The Fox and the Hen, The Cuckoo, The Duck, The Robin. LAMBORN COCK, 63, New Bond Street.

A N OLD-FASHIONED SONG FOR CHRISTMAS. The words (with permission) from THE AFTERGLOW. The Music by A. F. JARVIS. Post free, for 18 stamps.

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NOTICE.

MERCER'S CHURCH PSALTER AND HYMN BOOK.

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"Mr. Wilford Morgan is to be congratulated. Singer, actor, and composer, equally pleasure-giving in each capacity; but, for choice, most admirable as composer. His song, 'My Sweetheart when a boy,' is one of the most popular of its time; and upon the song he has founded the 'Sweetheart Waltz.' If English composers and publishers would give us more such there would be less scope for going into ecstasies over the German school of dance composition. The leading theme is charmingly fresh and tuneful in its waltz *tempo*; and the subordinate subjects—if they may be called subordinate—are equally piquant and graceful. The 'Sweetheart' will be as popular in the ball room as 'My Sweetheart' is in the concert room; and as a study or practice piece it can be heartily recommended to young or average executants, who will be pleased by sweet melody, and profited by musically arrangement and good harmony."—*Brighton Guardian.*

"This set of waltzes are by Mr. Wilford Morgan, having been founded by him on his popular song, 'My sweetheart when a boy,' which has frequently been sung in Belfast, and invariably well received. They keep strictly to the melody, and are very skilfully put together, and are altogether much above the average of such compositions. Mr. Morgan, who is an old favourite in Belfast, accompanied the Royal Italian Opera Company during both their visits to this town. 'The Sweetheart Waltz' has been published in a very tasteful form."—*Northern Whig.*

"This is a very elegant and melodious waltz, founded on the song of 'My sweetheart when a boy,' which has deservedly become exceedingly popular, and which is also the composition of Mr. Wilford Morgan, a member of the opera company at present amongst us. The waltz is admirably adapted for dancing, is clear and brilliant, and presents no insuperable executive difficulties to pianists of ordinary acquirements, a by no means unattractive feature, whilst it is written in a highly musicianlike manner, and is a very pleasing piece for drawing-room performance."—*Liverpool Daily Post.*

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BRITISH ORCHESTRAL SOCIETY.

This newly formed society, about which there has recently been much talk in musical circles, gave the first of a series of six orchestral concerts, on Thursday evening week, in St. James's Hall. Despite the unfavourable weather, there was a good attendance; and, if applause may be accepted as a criterion, the success of this first effort was complete. We are glad, also, to bear testimony that the success was genuine, because earned by legitimate means.

Since the Society of British Musicians, founded in 1834, was dissolved, there has been no combination of any importance among English orchestral players, who, nevertheless, are notoriously equal, in a general sense, to any in Europe—a fact which foreign composers, such as Meyerbeer, Spohr, and Mendelssohn, freely acknowledged. No feeling of prejudice, much less of hostility, towards the many admirable instrumentalists, Italian, French, and German, who reside among us, and who exercise so large an influence on the efficiency of high-class performances, whether operatic or purely orchestral, led to the institution of this new society. On the contrary, we are informed, and can readily believe, that a desire to make the public acquainted with what English musicians are able to do, independently of extraneous aid, was the leading, if not the sole motive—a motive which, being both natural and praiseworthy, is not open to criticism. The late Mr. Alfred Mellon for some years worked zealously in the same direction; but he was ultimately compelled to abandon his enterprise, and to rest upon the laurels which, by strenuous though ineffectual endeavour, he had honourably won. About the organization of the British Orchestral Society, knowing nothing, we can say nothing. The printed prospectus gives no list of committee, no table of regulations, and not even the name of any gentleman, amateur or professional, upon whom, as managing director, the chief responsibility would devolve. About these matters we are left in the dark. On the other hand, we have the list of an orchestra, 75 in number, consisting exclusively of native performers, every one of whom is a recognized proficient on the instrument of his choice. The orchestra is thus distributed:—14 first violins—principal, Mr. Carrodus; 12 second violins—principal, Mr. J. Zerbini; eight violas—principal, Mr. Doyle; nine violoncellos and as many double basses, with Mr. E. Howell and Mr. Howell, sen., at the head of the respective departments, Messrs. Radcliffe, G. Horton, Lazarus, Hutchins, C. Harper, T. Harper, and Webster being principal flute, oboe, clarinet, bassoon, horn, and trumpet, Mr. Phasey taking charge of the euphonium, Messrs. Pheasant, Seymour, and Orchard of the family of drums, and Mr. John Cheshire of the harp. The conductor is Mr. George Mount, one of our most eminent professors of the double bass; and when singers do not care to be accompanied by the orchestra, there is Mr. Zerbini to accompany them on the pianoforte. We must not omit to mention that the list of the orchestra gives the name of a single amateur only, which amateur is Dr. W. H. Stone, one of the few who now care to study and to practise that much neglected instrument, the "contrafagotto," for which, nevertheless, some of the great masters have expressly written, and which possesses a strong individuality of tone. The prospectus, moreover, informs us that the British Orchestral Society intends giving six concerts, at intervals of a fortnight; that each programme will contain a symphony, a concerto, and two overtures, interspersed with vocal music; that the solo artists—players, and singers—will, like the members of the orchestra, be exclusively English; that works by Messrs. J. F. Barnett, Arthur Sullivan, and Macfarren will be produced for the first time; and that the last-named gentleman is to prepare "an analytical and historical programme" for each performance. Further preliminary is uncalled for; but the statement in the prospectus, that "the dates of the concerts are fixed at a season when music of this class can rarely be heard," may be accepted as apposite; and, remembering the weekly concerts on Saturdays at the Crystal Palace, had the words, "in London," been added, would have been in every sense strictly true.

We subjoin the programme of the opening concert, as a fair example of what amateurs may look for during the series:—

Overture—"Ruy Blas"	Mendelssohn.
Recit. and Air—"Rage, thou angry storm," Mr. Lewis Thomas	Benedict.
Concerto in F minor, No. 4—Pianoforte, Madame Arabella Goddard	W. S. Bennett.
Air—"Sweet Bird," Madame Lemmens-Sherrington; flute obbligato, Mr. Radcliffe	Handel.
Symphony in C minor, No. 5	Beethoven.
Duet—"Dearest, let thy footsteps," Madame Lemmens-Sherrington and Mr. Lewis Thomas	Spohr.
Overture—"Oberon"	C. M. von Weber.

It will be observed that there is no novelty in the above, but the society, we think, showed commendable discretion in adhering to compositions more or less familiar. The orchestra had to be tried, and the result proved that sound judgment in the selection of the pieces

had been exercised. The verdict was unanimously favourable, not merely for the orchestra itself, but for Mr. George Mount, who wields the *bâton* with all the ease and confidence of a conductor long accustomed to the task. Nothing more effective could have been devised with the object of demonstrating the capabilities of a newly-organized band of instrumental performers than the fiery and impetuous overture of Mendelssohn, the brilliant and chivalric dramatic prelude of Weber, and the most universally popular, if not absolutely the finest, of the nine symphonies of Beethoven. To be brief, all three were executed with a vigour, colouring, and unanimity of attack that left little or nothing to wish for. Our English players were clearly on their mettle. Each piece, as we have already hinted, was followed by warm and general applause, the symphony carrying off the honours—as, indeed, might have been expected.

Not the least interesting feature of this concert was the fourth and best of the pianoforte concertos of Sir Sterndale Bennett, a work which has now stood the test of considerably more than thirty years, and is accepted as a "classic" not only in this country, but in Germany. Since its composer, one of the most distinguished pianists of his day, gave up performing in public, its chief and most constant interpreter has been Madame Goddard, who, often as she has played it, never played it more admirably than on the occasion under notice, and certainly never met with more enthusiastic applause.

Two better representative singers, in their different lines, than Madame Lemmens-Sherrington and Mr. Lewis Thomas could hardly have been singled out for a concert in which English artists were exclusively to take part. Both the air from Sir Julius Benedict's opera, *The Gipsy's Warning* (Mr. Thomas), and that from Handel's *Il Penseroso* (Madame Lemmens-Sherrington), in which the flute obbligato part was given with the utmost finish by Mr. Radcliffe, were fully appreciated; as was the tuneful duet from Spohr's opera, *Faust*, in which the voices of the two singers were agreeably blended.

From the foregoing remarks it may be seen that the first concert of the British Orchestral Society was of a nature to encourage sanguine hopes for the future. For the next, a fortnight hence, we are promised, among other things, Mendelssohn's Symphony in A, the great *Leonora* overture of Beethoven (No. 3), the prelude to Wagner's *Lohengrin*, and a concerto of Herr Goltermann's, never yet heard in England, to be performed by Mr. Edward Howell, whose remarkable talent as a violincellist has been more than once referred to in these columns.

ST. GEORGE'S OPERA.

On Tuesday night, in the theatre of St. George's Hall, another experiment in Italian opera was made, something on the same plan as that set on foot nearly two years ago at the Lyceum Theatre, with Signors Bottesini and Tito Mattei as conductors. A company styling itself "The Winter Season Italian Opera Company (Limited)" began a series of performances with Rossini's too much neglected opera, *Il Conte Ory*, which, as all amateurs are aware, contains some of the gifted Italian master's most beautiful and characteristic music. Reserving detailed criticism, we merely add, at present, that the new essay was more than ordinarily successful. Among the singers to whom the chief parts were allotted were two or three, who, in all probability, will make their mark—especially the *prima donna*, Madame Maria Risabelli, who represented the Countess of Formontier with real ability, both as singer and actress; Madame Maria Vittoria Danieli, who played Isoliero, the page; and Madlle. Vittoria Bundsen, who appeared as Ragonda, warden of the Castle. About the gentlemen in the "cast" (two of whom, Signors Rocca and Fullar, are known to London), we are not yet able to offer any decided opinion; but of the orchestra, consisting of thirty of the most skilled London musicians, with Mr. A. Pollitzer as principal violin, and Signor Ettore Fiori as conductor, we may speak at once in terms of unhesitating approval. Rarely has the important aid which can be rendered to an operatic performance by an orchestra of thoroughly competent players been more convincingly demonstrated. The opera was fairly put on the stage, and the applause, frequent and hearty, had all the more value as coming from an audience comprising a larger number of professors and connoisseurs than are usually brought together on such occasions. Despite unfavourable weather, the hall was pretty well filled.

VERONA.—The new Theatre will be inaugurated during the carnival by Signor Verdi's *Forza del Destino*.

BONDENO.—The elegant theatre, opened not long ago, has been seriously damaged by the inundation of the Po. The water rose inside the building as far as the second tier of boxes.

RICHARD WAGNER ACROSS MENDELSSOHN,
CIPRIANI POTTER, AND (OF COURSE) HIMSELF.

(Translated from the tract, entitled *Ueber das Dirigiren*, by W. E. S.)

"Robert Schumann once complained to me, in Dresden, that, at the Leipzig concerts, Mendelsohn had deprived him of all enjoyment in the Ninth Symphony by taking the first movement at a too hasty *tempo*.* I, myself, was once present, in Berlin, at a rehearsal of Beethoven's Eighth Symphony (F major), under Mendelsohn's direction. I observed that he, as if according to humour, here and there seized upon a detail and laboured with a certain amount of obstinacy to obtain a clearness of execution, and that this detail was so excellently rendered that I did not quite understand why the same amount of attention was not granted to other *nuances*. Altogether this incomparably bright symphony was performed in an uncommonly smooth and entertaining manner. He, on several occasions, gave me to understand, with respect to direction, that a too slow *tempo* was the most detrimental, and that he, himself, would rather recommend a too hasty performance; that a truly good performance was at all times a rarity; that it was possible to deceive in this respect if one only went to work in such a manner that but little of it was heard, and this could best be effected by passing quickly over it,† Mendelsohn's scholars must have heard him make further and more precise remarks upon the subject, for this could not have been a casual view imparted to me alone, for I had further opportunity of learning the results and, lastly, the grounds of that maxim."

"I observed a striking exemplification of the former in the performance of the orchestra of the London Philharmonic Society. Mendelsohn had directed it for some considerable time, and it appeared that the tradition of Mendelsohn's style of performance had been firmly adhered to; this, on the other hand, had so accommodated itself to the habits and peculiarities of the concerts of this Society, that the conjecture that Mendelsohn's manner of performance was suggested to him through this means, is within the bounds of possibility. As in these concerts an unusual quantity of instrumental music is performed, and only one rehearsal bestowed upon it, I, myself, was often obliged to allow the orchestra to follow its traditions, and, by this means, I became acquainted with a style of performance which forcibly reminded me of the remarks which I had heard from Mendelsohn. It flowed like water from a town-pump; an attempt to check it was not even to be thought of, and every *allegro* concluded as an undeniable *presto*. The trouble of struggling against this was painful enough, for it was really when a correct and well modified *tempo* was secured that the further faults in the execution, until then hidden beneath the general waterfall, discovered themselves. The orchestra never played otherwise than "mezzo-forte"; it neither attained to a real *forte* nor to a real *piano*. As far as it was possible I took care in important cases to hold to that manner of execution which seemed to me to be correct, and at the same time to the suitable *tempo*. The able musicians had no objection, in fact, were sincerely pleased at it; the public also appeared to be perfectly satisfied; the critics alone became furious over it, and intimidated the Director of the society to that extent that on one occasion I was requested by him to allow the second movement of Mozart's E flat Symphony to be played again in that hasty manner in which they were accustomed to hear it, and as, indeed, Mendelsohn himself had allowed it to be played."

"But at last the fatal maxim presented itself quite literally in a request made to me by a very friendly-disposed old contrapuntist, Mr. Potter (if I mistake not), whose Symphony I had to direct, who heartily entreated me to take the *Andante* at a good speed, as he was greatly afraid that it might otherwise become tedious. I demonstrated to him that the *Andante*, however short a time it might last, could not be otherwise than tedious if it were played without expression and insipidly, whereas, on the other hand, it might be made attractive if the pretty *naïve* theme were played by the orchestra, for example, after this manner, as I then sang to him—for he doubtless had meant it so. Mr. Potter was evidently moved, owned that I was right, and excused himself with the remark that he was no longer accustomed to take into consideration this style of orchestral performance. In the evening, immediately after this *Andante*, he joyfully squeezed my hand."

[Mendelsohn, Schumann, and Cipriani Potter (the "very friendly disposed old contrapuntist"), being all dead, we suppose we must take Herr Wagner at his word. Nevertheless, those who remember his (Wagner's) conducting of the Philharmonic Concerts, in 1855, may be slightly inclined to doubt. To judge by the results, more ineffective conducting was never known. The orchestra, in fact, before the end of the season, had become thoroughly demoralised.—ED. M. W.]

* See Schumann's own account of the performance of the Ninth Symphony under Mendelsohn's direction.

† Very like Mendelsohn!

ANOTHER WELSH DEMONSTRATION.

The Vestry Hall, Chelsea, was on Monday very well filled with the natives of the principality resident in London, and their friends, assembled to assist at a musical entertainment promoted with the double view of stimulating the composers of Kymry, and of providing funds to liquidate the debt on Sloane Street Welsh Chapel. The office of President was efficiently filled by Mr. Osborne Morgan, M.P., supported by Mr. Brinley Richards and the Rev. Messrs. Jones and Williams. The proceedings were opened with a stanza of the National Anthem, admirably sung by Miss Lizzie Evans, and chorused with great fervour by the audience. A few observations by the President followed. He took occasion to reply to the strictures with which the comparison he had drawn last autumn between the amusements of the working classes in England and Wales had been received by a portion of the London press. If it was a heresy to say that music and literature, even when not of the highest order, were more refining and elevating than—he would not say bull-baiting and prize-fighting, now happily extinct among us, or nearly so—but donkey-racing, running in sacks, and even Punch and Judy shows, he must plead guilty to having helped to propagate that heresy. Cricket, football, and athletic sports were excellent things in their way; but, even admitting that they exercised as good an influence on the character as the competitions which took place at Eisteddfodau, how many persons were there who from age, sex, residence, and many other causes were debarred from participating in them? After all, imitation was the sincerest kind of flattery, and Welshmen might console themselves for the abuse of their national festivals by the reflection that the Eisteddfod had been acclimatised at the Crystal Palace. To the English choirs which were seeking to wrest from the South Wales choir the prize they gained last year, he would wish, he would not say success, but as much glory as was compatible with the most honourable defeat. Be this as it may, he was sure that any man who would introduce among the working classes of our large towns a taste for the healthy, humanising amusements which had long satisfied the purer and more refined tastes of their Welsh neighbours, would be a real benefactor to English society. It was to the presence of such softening pursuits that he attributed the paucity, if not the absence, of violent and brutal crimes in Wales. Mr. Morgan resumed his seat amid loud cheers; and the songs and other pieces in the programme were pleasingly executed by the Welsh artists, whose names had been announced. Mr. R. D. Poole was much applauded in "The Yeoman's Wedding Song," and Miss Davies was warmly encored in "Beautiful Sea." It is scarcely necessary to add that Mr. Brinley Richards' piano-forte fantasia on Welsh airs was a success, or that the same composer's "God bless the Prince of Wales," with which the entertainment concluded, was rapturously applauded. Between the songs short spoken addresses in Welsh were delivered, and were much appreciated by the audience; but they were, unhappily, a profound mystery to alien ears. Oratorical successes were also achieved by youthful Druids, varying in age from four to eight years, and in stature from two to four feet, all of whom were marvels of self-possession. Mr. Brinley Richards took occasion, when announcing the adjudication on the best time for congregational services, to notice the successful establishment of a Welsh University, and followed the President in defending the right of Wales to cultivate, like Scotland, a distinct nationality. Englishmen, he said, had long looked upon Wales as only fit to produce coal and mutton; but their recent national concert at the Crystal Palace had considerably raised Kymry in southern estimation.

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ST. GEORGE'S HALL.

A concert was given at this hall on Monday week by Miss Sophia Flora Heilbron, whose ability as a pianist has long been recognised, though her years are few. Miss Heilbron exhibited her skill both in classical and popular music, the programme containing selections as wide apart as Beethoven's *Sonata Apassionata* and Gibsone's *Marche Brésiliene*. The Sonata tried the young performer's general powers with severity; but her playing exhibited a marked improvement, and seemed to gratify the audience in no small degree. As years go on, and Miss Heilbron gains further experience, there is little doubt that she will justify the hopes of her precocious talent. To this end, however, she must continue the assiduous study which has already borne good fruit. Among her other selections were Chopin's *Polonaise* in E flat, and Liszt's *Valse de Faust*. The concert-giver was supported by Mesdames Andrea, Robinson, Frances Limia, MM. Rizelli, Distin, and Ganz—all of whom contributed to an entertainment of an enjoyable sort.

ANTWERP.—A mass in C, followed by the "Scherzo" and "Finale" from the "Symphonie Triomphale," by M. Léon de Burbure, was performed in the Cathedral on St. Cecilia's day. M. Pierre Benoit conducted.

MONDAY POPULAR CONCERTS.

The pure melody and exquisite art of Haydn are always welcome, and Mr. Arthur Chappell adds no little to the attractions of his concerts by often presenting one or other of the many quartets we owe to that good old master's prolific genius. Every "first time" of performing a composition from Haydn's pen marks an abiding enrichment of the Monday Popular repertory; and, therefore, we are glad to record the introduction, last Monday, of the Quartet in C minor (Op. 17)—a work of characteristic beauty and not less distinctive skill. The opening *allegro* is, beyond question, one of the loveliest movements ever written, even by Haydn; the *minuet* is charming in its unaffected grace; and the *adagio*—a lengthened "song without words" for the leading violin—cannot be heard without pleasure of the keenest sort. If, as must be allowed, Haydn asserts himself less in the *finale*, which begins with promise but seems to have been continued in a perfunctory humour, the movement is at least terse and spirited, and takes nothing from the charm of a work destined to obtain and hold a high place in public favour. The quartet was played to perfection by Mdme. Néruda, MM. Ries, Zerbini, and Piatti; Mdme. Néruda's pure tone and graceful style being specially remarkable throughout. Schumann's Quintet in E flat (Op. 44), is a favourite in St. James's Hall, and was heard on this occasion for the eleventh time. A discussion of merits which have found acceptance on all hands is unnecessary. Let it suffice to say that the quintet will remain as Schumann's worthiest representative in the department of chamber music, and as a proof that, in his happiest moments, the composer whom aesthetic Germany prefers before Mendelssohn could do great things. Herr Pauer was associated with the artists already named in the performance of this work; and though its execution could hardly be accounted free from blemish, every movement was loudly applauded. Both Mdme. Néruda and Herr Pauer played a solo—the lady selecting Rust's *Suite de Pièces* in D minor, and the gentleman making choice of Mendelssohn's *Andante* and *Presto* in B. The first was a comparative, the second an absolute, novelty at these concerts; and their claim to a hearing found willing acceptance. Mdme. Néruda, who first introduced Rust's *Suite*, played in her very best style, giving charm to music which has little charm of its own: while Herr Pauer brought out all the details of Mendelssohn's trying work with a clearness and precision entitling him to the highest praise. Equal in their merit, the two soloists were equal in their reward, both being complimented with an encore, and both substituting another piece; that played by Herr Pauer being the third and last in the set, whereof the two preceding are the "Rivulet" and "Andante and Allegro" in A minor. We should not omit to add that the piano-forte accompaniments written for Rust's work by Herr Ferdinand David were played with consummate skill by Sir Julius Benedict.

Mr. Castle, the American tenor, made another appearance at this concert, and justified the good opinion formed of him at his *début*. He showed, however, somewhat of an immature acquaintance with Schubert's "Der Neugierige" and Schumann's "Widmung."

MADAME AMALIE JOACHIM.

Mdme. Clara Schumann and Mdme. Amalie Joachim, friends in life and blood relations in art, have united for the purpose of giving concerts in Vienna. Both fair artists are valued old acquaintances of ours, though, it is true, in different sense. The last time, and the last time but one, as well as at any time previous, that Mdme. Schumann visited Vienna, she was already a most popular *virtuosa*; young "Clara Wieck" enjoyed great celebrity which subsequently, even from the name of Schumann, gained only greater significance and recognition, but not a higher character. Amalie Joachim, on the contrary, now appears for the first time in Vienna as an acknowledged vocal celebrity; we saw her, among ourselves, rise from very modest beginnings. As Mdle. Weiss, she was, on the completion of her fifteenth year, employed, or, more strictly speaking, not employed, for a time at the Kärntnertor Theater, for the parts entrusted to her hardly ever rose higher than those of confidantes, and were calculated rather to retard than to forward any natural ability. I can still see her before me, with her young budding figure, her deep blue eyes, and her earnest bell-like voice, as she sang, in the character of a gipsy girl (in Rubinstein's *Kinder der Haide*), the marriage song, and beat the tambourine. A little performance, but pleasing both to eye and ear. The management, however, still hesitated in confiding to her more important things. As I look through my old theatrical notices, I find Fatima in *Oberon* is the greatest, nay, the only important, part which Mdle. Weiss sang here. In a criticism on *Jessonda* (April, 1861), I see that the management is called upon to entrust Mdle. Weiss, with Amazili,

a sympathetic part, which, when presented in Mdle. Solzer's vocal aquafortis, threatened to burn her hearers. My proposal was disregarded; the management appeared to be merely deterred by the young artist's want of dramatic animation, and to overlook her good qualities. That the latter were valuable and capable of development, was very soon shown, when Mdle. Weiss—tired of watching over Norma's two children, or, for a change, Verdi's two Leonoras—went too Hanover, where her wings soon grew with greater dramatic efforts. All the Guelphs, leaders of tone, or leaders of *ton*, went raving about her, and "Er, der herrlichste von Allen" ("He, the grandest of them all") made her his wife. This happy marriage with Joseph Joachim fully matured what was still undeveloped in the lady's musical talent. No singer could have a better master than Joachim, or a more beautiful model for her singing than his violin playing. It is very certain that since then the lady's execution has caught much of the noble and sustained expression, the spirited treatment, and beautifully rounded form, which distinguish Joachim's playing. These qualities, combined with the deep and soft character of her voice, and the amiable repose of her disposition, pre-eminently fitted Madame Joachim first for oratorio and then for the German *Lied*. In this sphere of art she has achieved a great reputation all over Germany, and carried off, at the first musical festivals, not many wreaths less than her lord and master with his violin.

That the brilliancy of Joachim's name has materially facilitated and smoothed her career need not on that account be denied; such a state of things is far more satisfactory than that when the process is reversed, and a man bask in the sunshine emanating from his wife. Thus, then, Madame Joachim-Weiss came before us, after ten years' absence, as a person well-known, and yet a new acquaintance.

The pretty girl had grown into a stately and beautiful woman; the talented beginner had become a real artist. She was loudly applauded at the first concert, but pleased even far more at the second; a result quite in keeping with the nature of her talent, which does not dazzle or take her hearers by storm, but attracts them more and more, the better it is known, and eventually holds them spell-bound. We heard the lady sing very beautifully an air by Handel, *Lieder* by Schubert and Brahms, and, lastly, the first five pieces from Schumann's *Frauenliebe und-Leben*. The last might, perhaps, be more agitated by passion, but no one can object to a calm, refined reading like that of Madame Joachim, provided only it be subjectively true and full of feeling. The deepest impression was produced by the lady in the smaller songs, where the predominating features retire, as it were, behind a certain generality of feeling. Madame Joachim had to repeat both.—*Neue Berliner Musikzeitung*.

ILMA DI MURSKA AS LUCIA.

(From the "Manchester Examiner and Times.")

Mdle. Ilma di Murska sang in this opera some time since at the Theatre Royal, and, remembering her success there, we were not surprised to see the announcement of the opera in the preliminary prospectus for this week. In no character is Mdle. di Murska seen and heard to greater advantage, and it is not easy to determine whether admiration is more greatly due to her intensely pathetic and powerful acting or to her brilliant and artistic singing. She so thoroughly identifies herself with every situation of the opera that she secures even the sympathy of the not improbably callous chorus singers. Every posture is graceful, every movement is expressive, and her action alone would be almost sufficient to convey the meaning of the drama. Great as was this talented lady's triumph as an actress, it did not certainly excel that achieved by the vocalist; for, while her singing of the most difficult passages was wonderful as an exhibition of facility and correctness, there was never the slightest approach to extravagance, and perfect taste subordinated the most brilliant displays to the sentiment or passion of the moment. Without specifying excellences in a performance where everything was good, we may say that her acting in the "contract scene," and her singing in the mad *scena*, both roused the house to great enthusiasm.

There was no diminution last night in the disposition of the Manchester public to support the lyric drama, as the theatre was again crowded; and we may add that on no previous evening—thank especially to the superb performance of Mdle. di Murska—was the delight of the audience more heartily sustained and expressed.

OUR CONTEMPORARIES.

BENNETT'S FOURTH CONCERTO.

With regard to Mdme. Arabella Goddard's recent performance of this fine work, the *Morning Advertiser* said :—

" Mdme. Arabella Goddard was the pianist, and played with exquisite feeling and sensibility, as well as with unerring certainty of finger, Sir William Sterndale Bennett's Concerto in F minor. It is something to boast of that we have a composer able to write such a concerto, and a pianist able to play it so faultlessly. The native school need not despair after that."

The *Daily Telegraph* remarked :—

" It is superfluous to praise a work which Mdme. Arabella Goddard has made so well known. Enough if we say that it will survive the artist whose skill now demonstrates its beauty, and will remain an enduring monument to the composer's genius. Mdme. Goddard was fittingly the executant on an occasion which had somewhat of national interest; and the occasion animated her to do more than common justice to the work. Alike in the delicious *barcarole*—a memory-haunting thing if ever there was one—and in the difficult *finale* Mdme. Goddard played superbly; nor were the orchestral accompaniments unworthy of such a soloist. The concerto was enthusiastically applauded, Mdme. Goddard having to return and acknowledge the compliment."

The *Sunday Times* observed :—

" Sir Sterndale Bennett's pianoforte Concerto in F minor followed, Mdme. Arabella Goddard being its chief executant. We need not say a word about a composition which has for years occupied a foremost place in Mdme. Goddard's repertory; nor, indeed, is it necessary to dilate upon the gifted artist's manner of playing it. Nothing that we might possibly say could transcend the praise often bestowed upon both, or go beyond the strict justice of the case. Enough, then, that the Concerto and Mdme. Goddard's interpretation of it charmed every hearer, and excited a high degree of enthusiasm. The accompaniments were played in capital style, Mr. Mount showing himself well alive to the exigencies of solo work, and the band followed him with admirable intelligence."

The *Daily Telegraph* speaks thus of Madame Arabella Goddard's performance at a recent Monday Popular Concert :—

" Beethoven's pianoforte Sonata in A flat (Op. 26) is more or less familiar to every amateur, a fact which absolves us from the task of criticism, and explains the interest taken in its performance by Madame Arabella Goddard. A finer performance has seldom rewarded interest. Madame Goddard was specially happy in the *Theme* with variations, and in the *allegro finale*. She brought out all the changeable expression of the first with unerring fidelity, while her execution of the second was a marvel of that assured mechanical skill which leaves the mind wholly free to follow the ideas of the text. Mdme. Goddard's audience seemed instinctively to recognise the full worth of this crowning achievement; and the artist was recalled with one voice. Madame Goddard and Madame Norman-Néruda were associated in Mozart's Sonata in D major for violin and piano, the result being a triumph divisible between them in equal proportions. An encore of the *finale* was insisted upon, and the talented executants played it the second time even better than before."

BRITISH ORCHESTRAL SOCIETY.

In its notice of this Society's first concert, the *Daily Telegraph* said :—

" According to ordinary ideas, the occasion would have justified a little more preliminary fuss, seeing that it was the beginning of an important enterprise, based upon the love of country as well as the love of art. But the founders of the British Orchestral Society desire to be judged by deeds, rather than words, and their policy is one which commands approval, and begets confidence. In a practical age, a good *raison d'être* is necessary to the success of every undertaking, and the best *raison d'être* is found where an obvious want is supplied. The British Orchestral Society aims to supply two wants, and has, therefore, a double lien upon public favour. In the first place, it will give concerts during the winter months, time when symphonies and concertos have not hitherto been enjoyed without a visit to the Crystal Palace. Every musical Londoner should welcome the prospect thus held out of one shame the less for which to blush. Vigorous protests against the idea that England is not a musical nation are now common, as are boasts of the money we spend upon the art, and the progress its culture is making. All this is fair enough, and so far we have a right to boast; but the more thoughtful among us see reason for anything but pride in the fact that London has remained for years past destitute of orchestral music, except during the months of spring. No parallel to such a state of things could be found in any Continental town of even secondary rank; and the acquiescence in it, shown by the public, is a symptom not easy for optimists to explain away. If the British Orchestral Society did no more than afford a chance of removing the symptom altogether, it would deserve general support. As for its founders, their reward should be general gratitude. Not every amateur, who unites the possession of wealth to his love of art, is amateur enough to face immediate loss, and the risk of ultimate failure, in such a cause. But the new society claims to have a distinctly national character, and to be the representative of

British talent. Excluding foreign artists altogether, it encourages the development of home-grown resources, and gives the public a means of estimating what those resources are. This does not imply hostility to imported skill, nor is it based upon any theory of 'protection' which would benefit a class at the general expense. If we rightly understand the founders of the society, they mean to bring their goods into a free and open market, neither desiring unfair advantage over the rival seller, nor having any wish to coerce the buyer. At the same time, they will not neglect a legitimate advantage, and there is nothing unreasonable in the hope that, being Englishmen, fellow-Englishmen will—*ceteris paribus*—deal at their shop. To the *raison d'être* of the society, as an exclusively British enterprise, amounting to this and no more, we fail to see any possible objection. Nay, we can readily discern the means of great good. An idea prevails that, without the help of foreigners, concerts of the highest class are impossible; and one result is seen in the preference which foreigners always command. The British Orchestral Society challenges this error, and bids fair to dissipate it entirely. At all events, British independence of outside help will be asserted, and one great step taken towards a proper estimation of native skill."

The *Sunday Times* remarked upon the same subject :—

" The question has often been asked why London should suffer a dearth of orchestral music throughout that part of the year in which its inhabitants are generally supposed to welcome evening amusement and relaxation? But though the fact has been acknowledged on all hands as at once illogical and discreditable, and though not a few concert speculators have thought seriously about taking action in the matter, the British Orchestral Society is the first to move, and on this account it deserves all the support that metropolitan amateurs can give. Nay, on this account alone, we should be prepared to extend support without inquiring too closely into other matters. The drowning man does not reject the hand held out to him because it happens not to be clean, and whatever institution comes forward to rescue London from the disgrace to which we have referred should be welcome, without reference to anything beyond its object. But the British Orchestral Society has other claims upon the music-loving public. We read in the prospectus :—'This society has been established for the purpose of giving, annually, a series of concerts by British artists. The soloists—vocal and instrumental—together with the band of seventy-five performers, will be found to include the most eminent English talent, thus forming, for the first time in this country for many years, a complete representative orchestra.' After the long discussion which recently took place in these columns with reference to the position of native talent, and after the full and free expression, repeatedly given, of our own ideas on the same subject, it is almost superfluous to observe that the new Society presents claims we cordially recognise. The smallest possible action is better than any amount of idle complaint, and in the British Orchestral Society we see a first real step towards an improved position for British artists. In these days a man must assert himself if he would have the reward of his merit. It is all very well to praise modesty and to affect admiration for a meek and humble spirit; but the world is a busy world just now, and whoever wishes to attract its attention must blow a trumpet lustily. This the new Society will do in a variety of ways, if it be well managed, and, as a result, we shall see a higher estimate of native talent, accompanied, as a necessary corollary, with a decline of that strange prejudice which looks upon foreigners as the only skilful musicians. It should be observed, however, that the society is founded in no spirit of active hostility to foreigners. Such a course would be both absurd and repelling. Rather does it seek to win a recognition of merit by appealing to the tie of a common country. Nothing can be fairer or more legitimate than this."

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SIMS REEVES AT BRIGHTON.

In its notice of a concert, given by Messrs. J. B. Cramer & Co., the *Brighton Guardian*, of December 11, said :—

" The hold which Mr. Sims Reeves still keeps upon the opinion and sympathies of the public was again splendidly demonstrated on Wednesday evening last. The audience was one of the most brilliant and crowded ever gathered in the Dome, and represented every class of the community, each section of the room being fully occupied. The reception given to Mr. Sims Reeves could scarcely be exceeded for heartiness and spontaneity, and the still pre-eminent artist answered to it by one of his choicest and most finished vocal displays. His first song was Blumenthal's 'Message,' and it need only be said that Mr. Reeves sang it in his best style, the conjunction of tenderness, pathos, and earnestness being unsurpassable. Mr. Reeves was recalled to receive plaudits that were really enthusiastic. He next sang Mr. W. Coenen's sacred song, 'Come unto me,' by special request, and was accompanied by the composer. On the recall, Mr. Reeves led forward Mr. Coenen to share the compliment; but the audience would not be contented with this recognition, and a persistent and general demand was made for repetition, which Mr. Reeves ultimately conceded. One encore being the utmost limit of his concession, even to a Brighton Dome audience, Mr. Reeves was accorded a most hearty farewell testimony for his fine rendering of Dibdin's 'Tom Bowling.'

ST. GEORGE'S OPERA.

(From the "Daily Telegraph.")

Italian opera is looked upon in England as, almost of necessity, an expensive luxury, inseparable from large establishments, famous artists, costly surroundings, and aristocratic patrons. Time after time have attempts been made to establish it among us on a homelier and more popular footing; but as often have they failed; till now, the idea of renewing them is instinctively associated with disaster. Yet there are never wanting speculators who fondly dream that the exception which proves the rule will be illustrated in their particular case; and this is why we have to record the formation of a "Winter Season Italian Opera Company (Limited)." The new enterprise, which was started on Tuesday night, seems adapted to test the popularity of Italian opera *per se*, inasmuch as few of the attractions relied upon elsewhere are here to be found. An improvised theatre, principal artists unknown to Fame, and having but little prospect of making her acquaintance, moderate resources in all departments save that of the orchestra, which is adequate, and a repertory of things strange to average amateurs of the lyric drama—in all this there appears a firm confidence that a good opera is attraction sufficient of itself. We hope confidence is not misplaced, and that the public, by supporting the new enterprise through a feeble infancy, will find their reward in the perfection of its ultimate development; but, remembering the past, it would be idle to ignore the doubtfulness of this issue.

The opera chosen for Tuesday's "inaugural" performance was Rossini's *Conte Ory*, a work not heard in London, we believe, since its production at the Lyceum, by Mr. Gye, in 1856. No bolder selection could have been made, inasmuch as the music exacts more than average skill, both on the stage and in the orchestra. One result, however, was to test the strength of the company's resources; and this was done in a manner which showed clearly enough that public generosity is largely needed. But great allowance should be made for a first night's deficiencies, and, by way of setting a good example, we will give the management time to employ what is now so obviously wanting. On the other hand, the merit of the orchestra and of its conductor, Signor Fiori, may at once be recognized. With Herr Pollitzer as an admirable *chef d'attaque*, and numbering in its ranks many of our best players, the orchestra gave much satisfaction. Should its standard of excellence be reached by the chorus and principals, the new enterprise will unquestionably deserve success. The chief parts in Rossini's opera were sustained by Madlle. Marie Risarelli (*La Contessa*), a debutante from Milan; Madlle. Vittoria Bunsden (*Ragonda*); Madame Danieli (*Isoliero*); Signor Delli (*Il Conte*), an artist known for some time in English concert-rooms; Signor Rocca (*Roberto*); and Signor Fallar (*L'Ajo*). The efforts of all were well received by an indulgent audience; but whatever of genuine interest the performance had, arose from Rossini's music and Signor Fiori's band.

TURIN.—Herr von Flotow's opera, *L'Ame en Peine*, will shortly be produced, under the title of *Il Bosciuolo*, at the Teatro Scribe.

MILAN.—A correspondent writes to us as follows:—"Since the very remarkable *début* of Signorina Violetta Colville (or perhaps I should more properly say, Miss Colville, as she is the daughter of an Irish gentleman), she has received offers of engagements from Venice, Milan, Mantua, and Trieste; and has accepted that of Milan, and will sing at the 'Carcano Theatre' during the Carnival."

VIENNA.—A monster concert lately given here introduced to the notice of the public a new musical society, called the "Musikerbund," or Association of Musicians. The majority of the members belong to the band of the Operahouse; the rest are recruited from all the other theatres of the capital, as well as from Herr Strauss's orchestra. An excellent band has thus been formed, superior to any yet known at the Musical Union. After Beethoven's *Egmont* Overture, Madame Schumann played Mendelssohn's G minor Concerto in such a manner as frequently to evoke the hearty plaudits of the audience. A fragment from Herr Bruch's *Frihjof's Sage* did not produce a very favourable impression. The "Rakoczy March," by Hector Berlioz, was, as usual, received with warm marks of approbation, as was also the case with Mozart's Concerto for Violin and Tenor, played by Herren Grün and Hellmesberger. The last piece in the programme was Herr R. Wagner's "Kaisermarsch," which had never been heard here before performed by such large masses.—The new Residenz Theater, as it is called, was inaugurated a few days since with Lessing's celebrated drama, *Nathan der Weise*.

CRYSTAL PALACE CONCERTS.

The eighth Saturday concert had the following for its programme:—

Overture, "King Réne's Daughter" (first time), H. Smart; Cavatina, "Ernani Involami," *Ernani* (Madame Lanari, her first appearance), Verdi; Symphony, No. 2, in G, Schumann; Aria, "Caro mio ben" (Madame Patey), Giordani; Concerto, No. 5, in E flat (Mr. Dannreuther), Beethoven; Scena, "Softly sighs," *Der Freischütz* (Madame Lanari), Weber; Song, "Peacefully Slumber" (Madame Patey), Randegger; Overture, "Melusina," Mendelssohn.

The performance of Mr. Henry Smart's clever, ingenious, and beautiful overture is, we trust, but a prelude to that of the entire cantata. Everything from the pen of a gentleman so distinguished in his art should have a speedy hearing under the circumstances most conducive to a good result. Such a hearing had the overture; and the result satisfied everybody. Schumann's Symphony again gave rise to very opposite ideas respecting its own worth and its composer's genius. For our own part, it but confirmed opinions repeatedly stated in these columns—opinions which, while recognizing Schumann's wonderful enthusiasm and unquestionable genius, hold to the fact that he cannot be classed precisely among the greatest masters. He is always unequal, and rarely more so than in this Symphony. It is but fair to say, however, that every movement was applauded, and that Schumann's name appeared to stand high in the estimation of the audience. Beethoven's Concerto—grandest of its class—needs no description and no eulogium; demanding only an executant equal to great demands upon intellect, taste, and skill. How those demands were met by Herr Dannreuther we need hardly say. He played the concerto without book. The *Melusina* overture pleased as much as ever, and was very finely played, in spite of the enormous difficulties of the "wind" parts.

Madame Patey achieved a great triumph in Giordani's air (encored), and one scarcely less great in Randegger's very peaceful and charming song.

The ninth Saturday concert was wholly devoted to Mendelssohn's *St. Paul*, and, as might have been expected, an opportunity of hearing that fine work was eagerly seized by a crowd of amateurs. Oratorio at the Saturday concerts has not always been successful; but on this occasion nothing short of success was achieved. The improvement arose from marked advance of the chorus in precision and refinement, which enabled Mendelssohn's music to appear at its best, and gratified as much as it surprised all present. Some of the chorales in *St. Paul* were charmingly rendered, and scarcely one of the greater concerted pieces failed to receive justice. The band was, of course, quite up to its work; and the solo vocalists gave equal satisfaction. Madame Lemmens-Sherrington had ample scope for her distinctive expression in the two lovely airs, "I will sing of Thy great mercies," and "Jersalem, thou that killest;" while Miss Julia Elton gave the not less lovely "But the Lord is mindful of His own," to the entire satisfaction of her audience. Mr. Pearson was better heard in the tenor music, particularly in "Be thou faithful unto death," than in the songs which he sang at a previous concert. The result was a marked advance of the young tenor in public estimation. He was loudly applauded after the air just named, and might, indeed, have accepted the applause as an encore. The fine voice and dignified style of Mr. Lewis Thomas gave genuine effect to the Apostle's music. Mr. Thomas was equally happy in "O God, have mercy," and in "Consume them all"—the two songs which are so curiously parallel to "It is enough," and "Is not His word," in *Elijah*—a good deal of the success of the concert arising out of his efficiency. The duet of the witnesses was sung by Messrs. Smythson and Marler. Mr. Manns conducted with his customary zeal.

At the concert of Saturday, Mozart's Symphony in E flat (1773), Beethoven's violin concerto, arranged by himself for the pianoforte (Miss Agnes Zimmerman), Macfarren's overture to *Chevy Chase*, and Weber's to *Oberon*, were performed, with other selections, which made up a programme of rare attractiveness. Madame Sincio (who gave Mendelssohn's "Infelice") and Signor Gustave Garcia were the singers. Of this, more in our next.

WARSAW.—M. Matuszynski, stage-manager at the Theatre, has translated into Polish the libretto of Signor Verdi's opera, *Les Vépres Siciliennes*.

MONDAY POPULAR CONCERTS,
ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.
DIRECTOR—MR. S. ARTHUR CHAPPELL.

TENTH CONCERT,
MONDAY EVENING, DECEMBER 16, 1872.
To Commence at Eight o'clock precisely.

PART I.

QUARTET, in B flat, No. 9, for two violins, viola, and violoncello
—Madame NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI
AIR, "Lascio ch' io piango"—Mdlle. NITA GASTANO
SONATA in D minor, Op. 29, No. 2, for pianoforte alone—Mr.
CHARLES HALLE

Mozart.

Handel.

Beethoven.

PART II.

SONATA, in A major, No. 2, for pianoforte and violin (first time
at the Monday Popular Concerts)—Mr. CHARLES HALLE and
Madame NORMAN-NERUDA
FRÜHLINGSLIED, "The spring in wrath commences"—Mdlle.
NITA GASTANO
QUARTET in E flat, Op. 71, No. 3, for two violins, viola, and
violoncello (repeated by desire)—Madame NORMAN-NERUDA,
MM. L. RIES, ZERBINI, and PIATTI
CONDUCTOR Mr. ZERBINI.

Bach.

Mendelssohn.

Haydn.

TWO EXTRA MORNING PERFORMANCES.

(Not included in the Subscription) will take place
On Saturdays, December 14, and January 18.

SATURDAY POPULAR CONCERT.

THIS DAY, DECEMBER 14, 1872.

To Commence at Three o'clock precisely.

PROGRAMME.

OCTETT in F, Op. 166, for two violins, viola, violoncello, Double
Bass, Clarinet, French Horn, and Bassoon—MM. STRAUS, L.
RIES, ZERBINI, LAZARUS, SNELLING, PAQUIS, REYNOLDS, and
PIATTI
AIR, "Adelaide"—Mr. SIMS REEVES, accompanied by Madame
ARABELLA GODDARD
SONATA PASTORALE, in D major, Op. 28, for pianoforte
alone—Madame ARABELLA GODDARD
SONG, "When the moon is brightly shining"—Mr. SIMS REEVES
TRIO in G major, for pianoforte, violin, and violoncello—Madame
ARABELLA GODDARD, MM. STRAUS and PIATTI
Conductor Sir JULIUS BENEDICT.

Schubert.

Beethoven.

Beethoven.

Moliere.

Haydn.

CRYSTAL PALACE SATURDAY CONCERTS.

ELEVENTH CONCERT—THIS DAY—DECEMBER 14th, 1872.

PROGRAMME.

1. OVERTURE, "Fierrabras"
2. ARIA, "How great, O Lord" (*St. Peter*)—Mr. THURLEY BEALE
(His first appearance)
3. QUINTET FOR STRING INSTRUMENTS (Op. 18), in A (by all the strings).
 - a. Allegro con moto
 - b. Intermezzo, Andante sostenuto.
 - c. Scherzo, Allegro di molto.
 - d. Allegro vivace.
4. ARIA—Mdlle. GASTANO
5. SYMPHONY, No. 4, in B flat (Op. 60) Beethoven.
 - a. Adagio and Allegro vivace.
 - b. Adagio.
 - c. Minuetto and Trio.
 - d. Finale—Molto vivace.
6. AIR, "O, Ruddier than the cherry" (*Acis and Galatea*)—Mr. THURLEY BEALE Handel.
7. SONG—Mdlle. GASTANO
8. OVERTURE, "Le Cheval de Bronze" Amber.

Mendelssohn.

Benedict.

Mendelssohn.

Beethoven.

Moliere.

Haydn.

At 3 o'clock precisely.

* Madame ARABELLA GODDARD will appear again at a date after Christmas; Madme. SCHUMANN on 1st March; Herr. JOACHIM on Feb. 15th, and March 15th; Signor PIATTI on January 18th; and Mdlle. NORMAN-NERUDA on the 25th January.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & CO.'S, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 14, 1872.

WE are glad to see, and all lovers of art will be glad with us, that the Crystal Palace National Music Meetings are becoming more and more an object of interest. This is the case apart from Wales and the Welsh. Our impetuous Cambrian neighbours, being born to the manner of such things, were early in the field, and their appearance in augmented numbers at every Sydenham "Eisteddfod" is simply a foregone conclusion. But the idea so felicitously started, and so well carried out by Mr. Willert Beale, was accepted with more caution by the ponderous Saxon mind, which always distrusts novelty, and only asks to be left to run as it listeth along the "ancient lines." Mr. Beale doubtless reckoned upon this; and, for ourselves, we should not have been surprised had more than two or even three meetings taken place without stirring up English interest to an adequate extent. That the case is otherwise, may be explained by the lucky accident which gave the challenge prize to a choir of Welsh miners. Though our much respected fellow-countrymen do not care greatly about art, and novel ideas in connexion therewith, they have a certain amount of national pride which it is easy to rouse. We are disposed to believe, therefore, that the undisputed triumph of the Cymri, last June, stirred up the Sassenach blood to fighting pitch, and that so may be explained, in part at least, the interest with which the music meetings are now regarded. Our friend the enemy, who was described long ago, as "an old and haughty nation, proud in arms," will, doubtless, take warning from the fact, and deploy his forces. Anywhere and anyhow, the Sassenach takes a good deal of beating, when once he "puts up his hands."

These columns have borne testimony more than once, of late, to the manner in which Liverpool and the great northern towns are bestirring themselves, with a view to representation in the Sydenham lists, and we have now much pleasure in laying before our readers a letter addressed by the Mayor of Liverpool to Mr. Willert Beale—a letter worthy of the office held by the writer, and of the important town the writer represents:

"Town Hall, Liverpool, 5th December, 1872.

"DEAR MR. BEALE,—I have carefully looked over the prospectus of the Second Annual Crystal Palace National Music Meetings, which you were good enough to send me, and by the note which accompanies it, I am sorry to find that last year no disposition was evinced in this locality to further the object of the Institution. Being myself greatly interested in the progress of art, I think an effort should be made to enlist the sympathies of the musical section of the community residing in our midst, and to achieve this purpose I would gladly co-operate with gentlemen of influence in our populous towns and districts.

"My own idea is that two representative choirs, one for Lancashire, and another for Yorkshire, should be organized with the object of competing in Class II. for the £100 Prize at the Midsummer Meetings of 1873, at the Crystal Palace. The preparation for such a contest, the emulation the contest itself will arouse, together with the opportunity of hearing and comparing the various performances at the Meetings in question, must have a beneficial influence upon every executant taking part in the competitions.

"I should think that a sum of £400 or £500 would be sufficient to defray all expenses incidental to the undertaking. This amount, I doubt not, could be very readily raised by subscriptions, which if necessary, might be recouped by the performances given by the choirs in their native towns or districts. The subscriptions would, of course, be necessary to provide a guarantee fund, to meet any deficiency. The employers of those constituting the two

choirs might, I think, prove their sympathy with the object in view by granting leave of absence for the three or four days required. I am ready and willing to subscribe a fixed amount as my contribution, or would render myself liable as a guarantor, and if you think it worth while to take the matter up, you are quite at liberty to make what use you think proper of this communication, in furtherance of the object."

"I remain, dear Mr. Beale, yours truly,
(Signed). EDWARD SAMUELSON, Mayor.
To Willert Beale, Esq."

Bravo! Mr. Samuelson. A few more such Mayors, and the civic office would be infinitely exalted in the esteem of those who now chiefly associate it with beadles, gold chains, and turtle-soup. We congratulate Liverpool upon its chief magistrate, who, not content with being "a terror to evildoers," seeks to become also "the praise of those who do well." The important practical suggestions contained in His Worship's letter will hardly fail to excite as much notice as the spirit it displays. Above all is the idea of representative county choirs worthy of adoption, not in Lancashire and Yorkshire alone, but in every shire which claims a musical representation. We hope the Crystal Palace authorities will take care to bring Mayor Samuelson's letter under the notice of his fellow dignitaries all over the kingdom, and that the civic representatives of our large towns, especially, will see fit to emulate so noble an example. A per-cent of common-councilmen, with souls unable to rise above the shop counters whence they stepped into office, will be sure to exclaim—"What, for 'even's sake, 'ave the likes of us to do with music?" But any action taken in the matter would, with equal certainty, command the approval of every intelligent and cultivated mind.

THE CONSERVATIVE LAND SOCIETY.—Mr. C. L. Gruneison, who has held the office of secretary to this society for twenty years, has resigned his position, and now purposes to complete some political and musical works he has long had in hand.

OCCASIONAL NOTES.

"WHENEVER a woman distinguishes herself in art"—says Herr Rubinstein—"it is only by doing something extravagant. We have principally to do, however, with what Mr. Rubinstein says concerning the decay of music. If it indeed be true, as he declares, that 'so many beautiful, so many sublime things have been said in music that its utterances will be insignificant in the future,' what assurance can we feel that any of the other arts will survive? The same may with equal truth be claimed for sculpture, painting, poetry, and romance. Are all these to be shovelled away into the coal-bin of the past, never to undergo resurrection until humanity, wearied with scientific logic and metaphysical speculation, longs for the reign of emotion over again? We do not wonder that, after giving expression to such convictions as these, Rubinstein informed a friend who called upon him, that he was 'sad' and 'lonely'; that his only ray of hope had left him the day previous, and that, in short, he did not feel very well."—*American Paper*.

THE second volume of the memoirs of Moscheles, edited by his widow, has just appeared at Leipzig. This work, which is now complete, is full of interesting information about the musical events of the last half-century. Moscheles kept up to the day of his death, two years ago, a diary in which he minutely recorded all his experiences; and his constant intercourse with such men as Beethoven, Weber, Mendelssohn, and Schumann enabled him to collect a mass of facts and anecdotes which throw much valuable light on recent musical history. The greater part of this diary was written in London, where Moscheles settled in 1826; and he describes in a vivid and attractive style the various incidents of his career in England as director of the Philharmonic Concerts, and the events which most interested our musical public during that time, such as the great Handel Festival of 1834, in Westminster Abbey.

We have pleasure in laying before our readers, this week, two musico-literary curiosities, worthy to be stored in the same scrap-book with the letters of "Paganini Redivivus." The first is note received by a Boston musician from a country practitioner on the cornet:—

Oct. 20th, 1872.

MR. — DEAR SIR,—Enclosed find one dollar, for which, please write me one dollar's worth of variations to "Fisher's Hornpipe" in 1 flat. I put my cornet in C and play in 1 flat. Please prick it off and send immediately—not very hard, but *kinkey*. You can put in as many chromatics as you like, &c., &c., and greatly oblige, yours truly,

The second is an advertisement culled from that garden of oddities—the first page of the *Era*:—

APPEAL TO THE MUSICAL PROFESSION.

A LADY PIANIST wishes to bind herself for Two Years to either a Great Pianist, Organist, First-class Violinist, or Conductor of an Orchestra. If they will engage her, and enter into a contract, will devote the whole of her time to them, and give her services for very moderate remuneration. Being utterly friendless, trusts this appeal to the Profession will not be made in vain. Can play Harmonium and Organ. Can sing; sweet Contralto voice. Touch on the Piano most beautiful. Splendid execution. Wishes to have the protection and assistance in her Profession of a great Musician. Will Costa or Arditi write? Prefers to be engaged only by a perfect Gentleman and first-class Artist, on account of being a lady by birth, and highly educated and accomplished. Address —

The pathos of No. 2 is equal to its strangeness. Can such a person as the advertiser exist and not overcome us like a summer cloud?

CONCERTS VARIOUS.

MR. W. COENEN gave an evening concert in the Assembly Rooms, Stoke Newington, assisted by Miss Ferrari, Miss Elton, and Monsieur Fontanier, as vocalists; with Herr Wiener (violin) and Herr Daubert (violincello) as instrumentalists. Mr. Coenen, whose executive talent as a pianist is well known, played in his best style, with Herren Wiener and Daubert, Mendelssohn's trio in C minor, and obtained well-merited applause. Mr. Coenen's solo pieces were a composition of his own, known under the title of "Twilight," Mendelssohn's Capriccio in E, Op. 33 (encored), and his own popular fantasia for the left hand, introducing the National Anthem and "The Last Rose of Summer;" besides which Mr. Coenen played the piano part to M. Gounod's "Melodie Religieuse," in which Miss Ferrari gave the voice part, and MM. Wiener and Zerbini the violin and harmonium parts, capitally. Among the noticeable performances of the vocalists were "Pur dicesi," by Lotti, and "The Maiden's Story," by Arthur Sullivan, charmingly sung by Miss Ferrari, a new song of Mr. Coenen's "The Violet," by Miss Elton, and a song of Herrander's "Mon ombre," by M. Fontanier. Herren Wiener and Daubert played solos on their respective instruments to the satisfaction of the audience, and M. Zerbini officiated as accompanist at the piano-forte in his well-known artistic style.

THE Norwood Choral Society gave their twenty-eighth concert on Monday, 9th ult. The programme comprised glees and part-songs from Novello's "Part-Song Book" and *The Musical Times*, together with the *Macbeth* music. The soloists were Miss Tasker, Mrs. Fincham, and Mr. J. Davis. Mr. R. Beringer, who presided ably at the piano, was encored in Thalberg's "Home, sweet home," and then played a charming trifle of his own composition, entitled "The Mill." The chorus sang well together under the conductorship of Mr. H. Dublier, who may be congratulated upon successfully bringing the society through its seventh season. "The heavens are telling" (*Creation*), "Hallelujah" (*Judas Maccabaeus*), "The Lord recompense thy work" (*Tolhurst's Ruth*), were also introduced, and it is not too much to say that the new chorus suffered nothing by comparison with the best specimens of the older masters, the example from *Ruth* being enthusiastically received.

A CONCERT was given on Tuesday evening, at Hendon, for the benefit of the local charities, upon which occasion the following artists most kindly gave their services:—Miss Banks, Miss Percival, Mr. Bernard Lane, and Mr. W. H. Pyatt, with Mr. King Hall as conductor. Miss Banks was encored in a new ballad by Henriette, "The Vacant Chair," which she repeated. She also received the same compliment for Ganz's "Sweet Bird," in response to which she was content to bow her acknowledgments. Miss Percival, who sang extremely well, was no less fortunate, being recalled after each of her three songs. Mr. Bernard Lane's charming tenor voice told to much advantage in a *Romanza* by Campana and in Arthur Sullivan's "Once again;" while Mr. Pyatt sang Henriette's "King and I" (now made so popular by Mr. Santley) so

well that he was forced to sing it a second time. Mr. King Hall presided with his accustomed ability at the pianoforte, besides giving a couple of solos in his best manner. When the concert, which appeared to give the greatest satisfaction, was over, the artists and gentlemen who had been good enough to act as stewards were entertained in the most hospitable manner at the house of Mr. Perkins, one of the leading medical men of Hendon.

—O—
PROVINCIAL.

LIVERPOOL.—The following appeared in the *Daily Post* of Monday last :—

"On Saturday afternoon there was given in Messrs. Dreaper's concert-room in Bold Street, the first of a series of six violin and pianoforte recitals, similar to those which were so highly appreciated during last winter. Mr. Edward W. Thomas was violinist, Mr. Joseph Vollen, pianofortist, and Miss Clara Nicholls, vocalist. Mozart's Sonata in A major, the first item on the programme, was finely played, and all the beauties of the music most artistically brought out. Mr. Thomas plays with taste and feeling and skilful execution, and Mr. Vollen has a masterly touch, and the two artists played well together. Miss Nicholls, who was warmly received, sang Gabriel's song, 'When swallows build,' with a considerable degree of success. Her voice is strong and good, and she sings equally well in the high and low register, but her execution is slightly wanting in finish. In solos on the pianoforte Mr. Vollen was very successful, rendering Mendelssohn's 'Song without words' with great skill and taste. The concert was pretty well attended by an audience who frequently applauded the performances."

SCARBOROUGH.—We read in the *Scarborough Gazette* :—

"The sympathy extended towards the captain of the unfortunate vessel, 'E.J.D.' (which stranded on the beach at this place, on the 14th ult., and has since become a total wreck,) has been almost universal in the town; and amongst the laudable endeavours to aid him, we have to notice a classical and musical entertainment, given on Saturday evening last, at the Prince of Wales Assembly Rooms, by Dr. Sloman, organist of St. Martin's. The large and elegant room was well filled. The entertainment consisted of readings from *Julius Caesar*, *The Two Gentlemen of Verona*, and *Hamlet*, with vocal and instrumental pieces. The readings were delivered by Dr. Sloman with excellent effect. The instrumental portion consisted of a pianoforte solo, comprising illustrations of *Bach*, (a fugue in D minor;) *Mozart*, (sonata in A major;) and *Beethoven*, (andante from sonata in G major.) The vocal items included 'Kathleen Mavourneen,' 'Shilly Shally,' and 'Sally in our alley.' The audience heartily applauded every effort. It is gratifying to report the success of such an entertainment, and we desire, on behalf of the many sympathisers with the captain of the lost vessel, to thank Dr. Sloman for the kind manner in which he came forward in aid of a worthy cause."

OXBESTRY.—The *Oxwestry Mercury*, alluding to Miss Jessie Bond, who sang the contralto part in the *Messiah* given by the Handel Society, says :—

"Miss Jessie Bond, a contralto of great promise, who possesses a voice of much sweetness, fulness, and richness, displayed the taste and feeling of a true artist, and her singing of the beautiful airs, 'He shall feed his flock' and 'He was despised,' was among the greatest treats of the evening. Miss Bond will sustain the contralto part in *The Messiah*, to be given by the Society Armonica at the Institute, Mount Street, Liverpool, on the 21st instant."

BRIGHTON.—The *Guardian* contains a long notice of a Recital lately given here by Mdme. Néruda and Mr. Hallé. We subjoin it in a much abridged form :—

"Although those accustomed to the performances of the fair violinist might be able to say that her last severe indisposition still left some trace upon her artistic manner, the vast majority of those present perceived only perfection in the graceful individuality of her style and the alluring tenderness of her interpretations. The first solo of Mdme. Norman-Néruda was Handel's violin sonata in A, one of 'Twelve Sonatas for a Violin or a German Flute,' published in 1732. 'Effect' was, probably, Handel's sole aim in writing the sonatas, and he, unquestionably, hit his mark. Probably, also, the phrase 'very effective' will best characterise Madame Norman-Néruda's rendering of the sonata. Each of the four movements was admirably characteristic. Mr. Charles Hallé's first solo was the second sonata—in D minor—of the set of three numbered Op. 29. As we had recently occasion to say, the dramatic intent embodied in this composition is not only obvious, but is also elevated and powerful. Mr. Hallé gave a remarkable independent and characteristic rendering; the *cantabile* of the beautiful *adagio* being exquisitely rendered. The concluding *allegretto* was a remarkably example of Mr. Hallé's individuality. His peculiar

force and dwell upon the first note of the bar were sustained throughout, and gave the movement a singularity of rhythm which might, perhaps, be open to criticism but which was upheld with great vigour and undoubtedly gave a reading of the movement which was both novel and very interesting to most of the amateurs present. Gluck's Gavotte in A, as arranged by Brahms, was taken at a somewhat slow tempo; but was played with great nicety of touch and chasteness of manner."

The same paper also contained the following :—

"The Dome was almost quite filled last night with the assemblage drawn together by the attractive programme issued for Mr. W. Devin's grand evening concert. Where so large a musical force was gathered, a force unaccustomed, moreover, to act together, strict criticism would be unfair; but, judged from the popular standard—or even considerably above it—the choral and combined performances were excellent and effective. The same may justly be said of the vocal part of the programme, sustained by Miss Edith Wynne, Miss Williams, Mr. Vernon Rigby, and Mr. Elton Williams. The Sacred Harmonic Society, under Mr. R. Taylor, and the Bands of the Bays and the two 1st Sussex Volunteer Corps respectively sang and played their best. The audience acknowledged the gratification given by the performances in loud applause and numerous *encore*. The reception and subsequent greetings of Mr. Devin were very hearty. The seating arrangements were conducted with the utmost possible comfort to the audience by Messrs. R. Potts & Co."

DUBLIN.—The *Irish Times*, of November 29th, contained the following :—

"The appetite of the public for comic opera, especially of the French school, appears, of late, to 'grow by what it feeds on.' At any rate, its popularity in this good city of Dublin seems rather to increase than diminish. If any proof were required of this, it is abundantly provided at the Gaiety Theatre, where large audiences nightly assemble to witness the performance of Offenbach's *Belle Hélène*. The company is not entirely new, as some of the principal members have been before heard at the Gaiety. Miss Annie Tremaine made a most unequivocal success; her voice is fresh, and her vocalization evidences careful study, combined with careful training. Her song, 'Oh! Love Divine,' was charmingly rendered, and enthusiastically received. Of Mlle. Emilie Georgi, from La Scala, Milan, we must speak in terms of unqualified commendation. She appears in the rôle of Orestes, and introduces in the third act the air from *Rigoletto*, which she sings in the original tenor key, never failing to evoke the heartiest *encores*. Mr. Beverley's tuneful tenor voice seems well suited to the music of this opera. He is a special favourite with the Gaiety audience. Mr. Carleton does every justice to the part of Agamemnon. Mr. E. W. Royce invests the part of Calchas with much humour. The scenery and dresses are appropriate, and the orchestra, under Mr. Caulfield, is excellent. *La Belle Hélène* has inaugurated what must prove to be a successful season of *opera bouffé* at the Gaiety."

DARMSTADT.—Herr Tescher, the director of the Ducal Theatre has been suspended for three months from his office. The cause alleged is insubordination to his official superiors.

LISBON.—Signor Gaetano Braga is shortly expected to superintend the production of his new opera, *Caligola*. The principal characters are to be sustained by Signor Fricci, and Signor Pandolfini.

CASALMAGGIORE.—The Theatre here exists no more. It was pulled down during the late inundations, and the materials used to stem the waters of the Po, which threatened to overwhelm the town.

HAMBURG.—First Philharmonic Concert: *Sinfonia Eroica*, Beethoven; Soprano Aria, Mozart (Madame Peschka-Leutner); Pianoforte Concerto, E minor, Chopin; Eglantine's air from *Euryanthe*, Weber (Madame Peschka-Leutner); Overture to *Genoveva*, Schumann.

THE HAGUE.—"De Toekomst" Society lately gave its thirty-fourth vocal and instrumental concert with the following programme: Symphony in D minor (manuscript), Waelput; Violin Concerto, A minor, Viotti; Chant lyrique de *Saul*, Gevaert; Violin Pieces, Schumann and Beethoven; Symphonic Prologue to Schiller's *Jungfrau von Orleans* (manuscript), Ed. de Hartog; *Antigone*, Mendelssohn.

COLOGNE.—Third Gürzenich Concert: Overture-Fantasia to *Paradies und Peri*, Bennett; Violoncello Concerto, Goltermann (Professor Rensburg); Chorus of Druids, from *Arvira ed Eretina*, Sacchini; Pianoforte Concerto, E flat major, Beethoven (Herr Carl Heymann); Double Chorus from *Colinette à la Cour*, Grétry; Air, Bach; "Wieneglied," Hauser; "Balletto," Martini (Professor Rensburg); Symphony, C minor, Beethoven.—Second Concert of Chamber Music, given by Herren Gernsheim and Japha: Quartet, D minor, Schubert; Trio, F major, Gernsheim; Quartet, F major, Beethoven.

OPERA IN LIVERPOOL.

The *Liverpool Press* having commented severely upon certain defects in the Italian opera representations lately given at the Alexandra Theatre, Mr. Mapleson addressed the following letter to the editor of the *Daily Post*:

SIR.—I feel exceedingly grieved at perusing your article to-day, which is in strong contrast to the treatment I have ordinarily received from the Liverpool press, the editors of which are, as a rule, perfectly aware of the enormous difficulties with which an operatic manager has to contend during his provincial tours, especially when the state of the weather is so unfavourable as has recently been the case. During the last eighteen years, during which I have catered for the provinces, and also in the time of my predecessors, Mr. Willett Beale, Mr. Lumley, and Mr. Gye, the total *troupe* has rarely exceeded some twenty-five or thirty in all, it being usual for the opera manager to provide only some eight or ten *chefs d'attaque* to reinforce the regular orchestra of the theatre of whatever town the opera company might visit. In the present operatic visit I have with me a much larger orchestra and chorus than has ever been brought into the provinces; and a company of first-class singers that could not be equalled by any opera house in the world, at the present moment, my total *troupe*—including all persons—numbering 114 people. I have in vain protested repeatedly to Mr. Saker against the treatment I have received from him. First, as to the band, I only required some ten or eleven musicians from him; but a portion of these men have only, and with great difficulty, been induced to attend the rehearsals, and at night they have nearly all been absent. With regard to the scenery, appointments, and accessories, I have simply had no assistance whatever from Mr. Saker, and, noticing this state of things three days ago, I gave notice to the secretary of the directors of the theatre that unless some steps could be taken to remedy these shortcomings on the part of the management, I should not return to the Alexandra Theatre. My desire is simply, as it ever has been and will be, to serve the public to the best of my ability; and, whatever money and exertion can do, I will endeavour to accomplish, but it is absolutely necessary for me to have the co-operation of the manager, and such co-operation I receive in every town but Liverpool, many of these towns being far inferior both in wealth and population to this great seaport. With regard to the performance of Thursday, I had hopes until the very last moment that Mdlle. Ilma di Murska—who has been, and is, very ill indeed—would have sufficiently recovered to undertake her rôle; but, unfortunately, later in the day she suffered a further relapse, and, under the circumstances, Mdlle. Bauermeister undertook her part, and, as will be seen from all the daily papers, with some amount of success. The part of the “first lady” had therefore to be supplied at an exceedingly short notice, and the lady who undertook it learned all she possibly could in the short space of time accorded her. I must add that the opera has been sacrificed to Mr. Saker’s pantomime, and that my company attribute to this, and the consequent bad arrangements of the stage, the unusual proportion of illness from which they have suffered.—I am, Sir, yours, &c.,

J. H. MAPLESON.

Washington Hotel, Dec. 6th.

The *Post* of Monday last contained Mr. Saker’s reply to the charges thus brought against him, all of which he either denies or pleads non-responsibility.

REVIEWS.

CHAPPELL & CO.

Popular and Classical Vocal and Pianoforte Music. Christmas number.

New and Popular Dance Music, by DAN GODFREY, J. STRAUSS, &c. In view of the approaching festive season, thousands of festive-minded people will be looking out for new and attractive dance music. They cannot do better than secure the cheap and excellent selection now before us. For one shilling Messrs. Chappell and Co. offer Dan Godfrey’s “Irish” Quadrille, “Little Nell” Waltz and “Gazelle” Polka; Charles Coote’s “English” Lancers; Charles Godfrey’s “May Fair” Galop; Strauss’s “Freuden-Grüsse” Waltz; Gerald Stanley’s “Kelvin Grove” Waltz; Anton Baur’s “Die Schwarzen Tasten” Polka-mazurka; Emile Sarkozy’s “Grenadier” Galop; Carlo Wansinki’s “Rêve et Réalité” Mazurka; and Karl Meyer’s “Der Erste Kuss” Schottische, and “Vorwärts” Galop. Surely it cannot be necessary to add a word to this list of contents. If Messrs. Chappell’s “Christmas Number” do not sell in thousands, there is no force in united cheapness and excellence.

MUNICH.—The first performance of Herr Rheinberger’s opera, *Des Thürmers Tochterlein*, was to have taken place at the end of last, or the beginning of the present month. Owing, however, to the absence of Mdlle. Stehle, who is playing in Berlin, and who sustains the part of the heroine, the performance has been postponed until January.—Concert of the Musical Academy: Symphony, E flat major, Haydn; Concert-Aria, Mendelssohn (Mdlle Ottiker); French Horn Concerto, Mozart (Herr Strauss); Songs, Wagner and Schumann (Mdlle. Ottiker); *Weise der Töne*, Spohr.

MUSIC IN ANTWERP.

We were regaled in advance of the idea of having the *chef d'œuvre* of the incomparable of the great Rossini interpreted at his entire. It was announced in 4 acts. The complete suppression of the 4th act was not the only mutilation which was always subject to this division upon which M. Fetis expressed himself at the first performance. William Tell manifests a new man in the same person, and demonstrates that it is in vain to pretend measuring to brood the genius. This production opens a new career to Rossini. He that could modify himself in this manner can multiply his prodigies and furnish a long time an element to the admiration to the three friends of the musical art; unfortunately *William Tell* was the last work which appeared from the pen of the Swan of Pesaro. It was his thirty-sixth opera and was his last. The echoes of the rehearsals of the promised performance, everything on the part of the Tenor, the Bariton Monico, who was sure of his business and the Bass Conti completed favourably the trio, but between the rehearsals and the great day of execution there is a margin. The singer’s have traitors of a frost which changes by the weather, and which the tenor has impetuously caught at the first. He nevertheless commenced courageously his recital in a good intonation and conveniently coloring at the 3rd and 4th phrase, a slight quivering of voice which at the end of the recital completely confirmed. Always without pity for the unfortunate on the stage, the audience did not delay to show they were cognizant of it, and the tenor was disconcerted; he struggled. Mon. Harvin only arrived to augment the apprehension of the audience to take again a half artificially voice which betrayed the lungs completely choked. The whole audience with a surmountable cough and a moment later William returns saying, I do not see Arnold any more. A voice in the pit answered it was useless to bring him back. The prompter before the 2nd act came to bring us some news; he asked for sick artist indulgence who was suffering of a sudden cold, to which the audience did reply to the request with a favourable response, still the patience was more than before in the duet of the 2nd act which was pitiable to listen to. At the same time we ignore who was more to be pitied his partner Mdlle. Guillemain or the public, who continued laughing. Would it then be advisable to continue. It seemed to us, you can easily imagine the situation, the end confirmed the beginning; some few notes regularly forced have notwithstanding betrayed their good qualities but they could not efface their bad qualities. The unfortunate tenor who has had in the trio *Ailes Solitaire* merited to be listened to but he has not even endeavoured to regain the *U* from the chest which was lost with the part of the 4th act. Adolphe Nourrit the creator of the part in the opera suppressed completely this marvellous air which later Duprez re-established. Mons. Mexico who took the master part of William Tell has not raised the audience by his sonority of organ in his magnificent phrases although his part contains many of them, for that same reason the great sonority has never been his domain, notwithstanding he told them correctly with color in the accents. The pathetic scene of the Apple has been rendered by Mons. Monico with most affected feeling showing a real and serious talent. Do not suspect our gallantry for the ladies. The part of Matilda was brilliantly performed by Mdlle. Guillemain. If she has shown brilliantly in her rich costume which she wore so well she has also sang in her best voice so well, and with all the delicacies which the author has put the Harmonious Romance *Sembres-forêts*, after having sung with as much tact of distinction the recitative which precedes it; the audience has given her a sympathetic *furore* which has been confirmed by the subscribers. Mdlle. Retz-Faivre has been as always charmingly in the small part of Gemmi, like always conscientiously by all its details first showing the ability of a winning profession. The part of Hedrige offers nothing of praise for Mdlle. Wery but this artist has powerfully attributed to the success of the joining pieces which the spectators heard for the first time at the performance of last Sunday such as the quartett and the quintett at the end of the 3rd act. The trio of women sung in canon in unison of the 4th. In the prayer during the storm in which the orchestration is treated with an unexceptional superiority and in which the voices of Hedgenige and of Matilda harmoniously blended. Let us terminate in saying that in the absence of a bass of the Opera Comique Mon. Le Roy has not represented the part of Gessler. If it was the first time he fulfilled it we should have much more reason to answer him an intelligent artist. L’Ombre has reappeared last Tuesday; for a second time the public was not less impressed with the performance and was much applauded, and with success till the last. *Traviata* last Thursday, and we were sure of its repeated impression already secured before. Sunday, the *Traviata* and the *Torréador* for the first appearance of Mon. Michot at the Société de Musique, *Salve Regina* conducted by the Maestoso Benoit, the *Creation of Haydn* has been surpassed and rendered by Mdlle. S.—[Translated by V. P. from the *Journal de la Semaine*.]

CAIRO.—Mdlle. Smeroschi has made a successful first appearance as the heroine in *Lucia*.

[Dec. 14, 1872.]

LOCAL SINGERS AND NATIONAL MUSIC.

The following letter has been addressed by Mr. Willert Beale to the Liverpool *Daily Courier*:-

"SIR,—I am anxious, if possible, to remove an impression which an article in yesterday's *Courier* may make upon your readers. Your remarks, although highly flattering to myself, place an undertaking in which I am concerned in a somewhat false position.

"The object of the National Music Meetings may be explained in a few words. It is to enable competent judges to award prizes for the best performances to the best music. A council of musicians is formed, including the most eminent composers and executants of the day. From this body the competitors elect those who are to judge their respective merit in performing music that has been carefully selected from the works of acknowledged classical writers. Besides contending for prizes, competitors may undergo examination in sight-singing, harmony, or any other branch of music, and obtain diplomas for such proficiency as they may display. Surely this plan, essentially academic as it is in its bearing, must really tend to promote art in its higher sphere? No other such tribunal of taste exists, and I venture to believe no performances can be more instructive to the public, and at the same time more stimulating to the ambition and talent of executants, than the competitions in question. They are no more to be compared either practically or in effect with a Boston Jubilee Festival, or any other monster assemblage of musicians, than is the exhibition of a *lucus naturae* with that of an object perfect in form according to the rules of nature and art. They are intended to encourage refinement in the cultivation of music, and to give genuine talent an opportunity of asserting itself.

"The first series of meetings held last midsummer were certainly tentative so far that it was necessary to prove the practicability of the plan laid down. The trial was made without a hitch. True, we had fewer competitors than were desirable, although they number in the aggregate some 1,500 performers. The only instances of dissatisfaction that perhaps occurred arose among disappointed competitors, candidates who had entered the classes for solo vocalists, and whose kind friends had assured them they had but to sing a song and win a prize. Some of these murmured, but all admitted the justice of the awards. One unsuccessful solo competitor asked permission to present himself with a prize in the name of the Crystal Palace Company, and his satisfaction was probably not 'unmixed' at the request being refused. The examinations for diplomas elicited most remarkable talent, two of the choirs that sang at sight surprising many of the council by the marvellous facility and accuracy with which they read music which had been expressly written to test them. The result of the first series is beyond all doubt in favour of the plan upon which the National Music Meetings are constituted, and it only remains for competitors to come forward in sufficient numbers to make the institution now established beneficial to executive art. From the interest the movement is exciting there is every prospect of the entries next year being very numerous.

"You advocate local gatherings; and they would unquestionably be advantageous. Nevertheless, I fancy such a rallying point as the Crystal Palace affords is the most suitable locality for the Music Meetings, that is to say, if the competitions are to have a national character. The expense of sending choirs from a distance is urged as an obstacle to the different counties being adequately represented at Sydenham. This obstacle could, however, be easily overcome were any earnest efforts made. The Welsh found no difficulty in sending a body of four hundred singers from their remote part of the kingdom. They raised subscriptions and the champion choir gave concerts in its native district, which speedily covered all the outlay incurred, and left a handsome balance in hand. That this example should be followed in Lancashire and Yorkshire is most sincerely to be wished, for assuredly in no other part of England has music made greater progress among the people lately.

"You speak of a Festival in Liverpool. From what I have heard during the last few days, there is good reason to believe that such an undertaking will be an accomplished fact during the present mayoralty, and Liverpool once more will vie with the cathedral towns in making music serve the cause of charity. As a first step towards this movement, the choirs which are to form the chorus of the Festival should compete at the Crystal Palace. They would thus have the strongest incentive to improve and to excel each other, and would, when brought together, form a body of vocalists hitherto unrivalled in training power and proficiency.

"Apologising for trespassing upon your valuable space, I am, sir, your obedient servant,

"WILLERT BEALE,
"Crystal Palace, Sydenham."

The Swiss Times states that the widow of Thalberg, the famous pianist, has received, in the presence of witnesses, the body of her husband, from Dr. Effisio Marini, who had embalmed it. The doctor has succeeded marvellously. The head and neck are still in the lapidary state, the body and arms are transparent to the light of a candle, like alabaster; the right arm appears in a fresh state, elastic and soft as flesh, and modelled like that of a living being, but a little more yellow. The body retains its form, and is only a little darker than the natural colour. The widow has permission for placing the body in the Crystal Arcade of Posilype Villa at Rome.

WAIFS.

Herr Johann Strauss is expected in Paris to direct the production of his opera, *Indigo*.

Report says that Madle. Albani will sing at the Florence Pergola, during February and March next.

The Chicago *Post* speaks of Mdme. Peschka-Leutner as "the operatic howler imported by Gilmore." Mdme. Leutner didn't sing at Chicago.

Schubert's opera, *La Guerre Domestique*, which was some time back performed at the Crystal Palace, has been successfully produced in Vienna.

Mr. Carl Zerrahn has sued the Executive Committee of the Boston Jubilee for payment for services in conducting the chorus at the recent Jubilee.

Mdme. Rudersdorff has given concerts in aid of the fund for the relief of the 25,000 sewing girls thrown out of employment in Boston by the fire.

Her Johann Strauss is writing a book, to be called *Reminiscences of Boston*. He ought to call it, "What I know about writing autographs for silly girls."

The *Boston Folio* contains the following equivocal paragraph:—"Mr. So-and-So, of the Lyceum Bureau, says that 'every editor in Boston can be bought for one dollar and a half.' Let him come to this office and try his skill."

A choir has been established at the Lower Norwood Institute, under the management of Mr. George Tolhurst. For performances during the coming season, *The Messiah*, *Ruth* (G. Tolhurst), *Stabat Mater* (G. Tolhurst), new; and some secular music are announced.

ROYAL GALLERY OF ILLUSTRATION.—MR. AND MRS. GERMAN REED'S ENTERTAINMENT.—Mr. Corney Grain gave his musical sketch, *Five o'clock Tea*, for the 200th, and last time, on Saturday. On Monday next, December 16, he will present us with a new descriptive song entitled *All Abroad*.

Dexter Smith says that Mdme. Christine Nilsson lost property situated Nos. 14 and 15, Otis Street, valued at \$1,000 dollars, by the Boston fire. "She is said to possess a great deal of real estate in other portions of the city, and is negotiating for more, considering Boston the most rapidly growing city in the world."

La Presse Muscale, speaking of the Ophelia of Madle. Devries, says:—

"Madle. Devries makes us forget Madle. Nilsson in the rôle of Ophelia. She even shows herself superior to her predecessor in the 'mad scene,' which proved her to be a great singer. This is a decisive success for the charming artist, who, after this ordeal, ought decidedly to rank among celebrities."

Mr. Mapleson commences his series of six performances of Italian operas, at the Theatre Royal, Brighton, on Monday. *Norma*, *Faust*, *Il Flauto Magico*, *Semiramide*, *Marta*, and *Lucrezia Borgia* are the operas to be given. The principal artists are Madle. Tievens, Mdme. Sinico, Mdme. Trebelli, Madle. Marimon, Signors Bettini, Foli, Campobello, and Mr. Wilford Morgan.

"Miss Liebe," says the *Boston Post*, writing about the young violinist's performance at the Second 'Harvard Symphony Concerts,' "was the soloist. She played Mendelssohn's Concerto and two other pieces. Her grace, accuracy, and purity of tone were exhibited to much advantage, confirming the previous favourable impression made by the talented artist. The audience were quite enthusiastic, and honoured Miss Liebe with an encore."

The vocalist at a recent Monday Popular Concert was Mr. William Castle, a young American tenor, who has already made a name in his own country. Haydn's "In native worth," and Mendelssohn's "Garland" were sung by him so as to win the ungrudging favour of the audience. Mr. Castle possesses a good voice, of ample power and compass; his *mezzo voce* is charming, and he sings with the taste and feeling of an artist. So endowed, a favourable *début* was a matter of course.—*Daily Telegraph*.

La Fille de Mme. August, a new *opéra-comique*, in three acts, by M. Charles Lecocq, has met with immense success at Brussels. Four of the principal pieces were enthusiastically encored, and the artists and author were called and recalled after each act. The same success attended the second representation, when, says a correspondent, "une Couronne de lauriers dorés" was presented to M. Lecocq; and the orchestra and chorus, after the performance, "ont venus lui apporter une sérenade aux flambeaux."

The Rudersdorff Concert Troupe had a narrow escape of losing their wardrobes in the late great fire at Boston. "They occupied rooms," says a local journal, "in the Parker House, which, every moment, was expected to take fire, and Madle. Rudersdorff, Madle. Liebe, and Miss Fairman had their trunks and boxes, containing their valuable wardrobes, jewels, and music removed to a house in Temple Street for safety. The ladies of the troupe, although excited, as was every one by such a scene, preserved their coolness to a far greater degree than many."

Sothorn was so successful at Wallack's Theatre, that seats were securable there one month in advance.

On Saturday evening last a valuable testimonial was presented to Mr. John Hullah, the recently appointed inspector of music under the Education Department, by ex-students of the Battersea Training college, on the occasion of his resignation, after upwards of thirty years' service, of the office of teacher of music in the college. There was a large gathering of old students present, and the proceedings of the evening were of a most interesting and agreeable character. The chair was taken by the Rev. Evan Daniel, the principal of the college. An appropriate address from the subscribers to the testimonial was read, and warmly responded to by Mr. Hullah. The proceedings were diversified by the singing of some of Mr. Hullah's part songs by the resident students.

The following description of Herr Rubinstein appears in an American journal:—

"He is about medium height, neither very large nor small, but inclined to be spare, and very angular. When he sits at the piano, a lady says, he looks like an old maid. He has long, fine wavy black hair, and when he makes his not very graceful bow, it drops over his face, and he has to put his hand up while he is bowing, so the effect is not very 'stylish.' He is not handsome, but his face seems to me like that of a real poet, and he certainly has handsome eyes. As he wears no beard, his greatly curved mouth can be plainly seen. Altogether he reminds me of a Catholic priest. His hands are beautiful, and his way of using them perfect—so it seems to me. Altogether he will be a great success. I have no doubt, in spite of his shyness, modesty (for I believe he has both), awkwardness and bad tailor. His coat did wrinkle fearfully in the back, and, as it was a frock coat, and the two lower buttons buttoned, its bad fit was fully shown."

The birthday of the Crown Princess of Russia was commemorated a few days since by a most interesting event. It had been announced that Mdlle. Patti would take her farewell benefit at the Grand Opera, Moscow, and the theatre was brilliantly illuminated for the occasion. Before the performance commenced all the Russian and Italian artists, including Mdlle. Patti, came forward in full dress to sing the Russian Hymn, which was vociferously encored. The heroine of the evening then appeared as Amina, in *La Sonnambula*, her entrance being the signal for a perfect ovation. A corbeille of flowers, containing a casket, in which was a gold circlet, ornamented with a star of diamonds, was presented to her, and the jewel placed upon her head. From the clouds appeared to fall showers of bouquets and other presents, the stage being literally covered. The finale was re-demanded, and during the performance the popular *prima donna* had to return nearly 100 times to bow her acknowledgments. The night's receipts, which fell to Mdlle. Patti's share, amounted to about £1,480. On Monday last she was announced to make her *entrée* in *Dinorah* at the Opera House, in St. Petersburg.—*Daily Telegraph*.

Law case heard at Westminster County Court on Friday. Humphries, chorister in *Lady of the Lake*, Drury Lane, sued Chatterton, lessee, for £12, due on wrongful dismissal.—From statement of Hickling, it appeared that client was chorister and dairyman, engaged for run of *Lady of the Lake*, at 30s. per week. He took part till 12th October, when he received notice to quit at end of fortnight. Under belief that engagement was for run of piece, Plaintiff wrote to Chatterton on subject, and was informed he had received usual notice. George Henry Humphries stated he had been ten years vocalist at some of the principal theatres. He carried on business as dairyman. Beal was called to prove engagement. He was instructed by Levey to engage choristers for Chatterton. Kemp interposed that this did not prove engagement by Chatterton. Levey deposed he was conductor, and had instructions from Chatterton to engage chorus for *Lady of the Lake*. Beal furnished chorus-singers. They were paid through Beal, as far as he knew. Chatterton provided money. Had never seen printed pay-sheets for choristers. Beal reported he had engaged choristers, but did not furnish list. He received instructions from Chatterton to engage chorus by the week. Beal, recalled, said he received instructions from Levey, not from Chatterton. Note produced was in his (Beal's) handwriting, and contained plaintiff's engagement. Kemp objected to letter being read, on ground that Chatterton gave no authority for its being written. Engagement Levey was instructed to make was by the week. Beal added he made engagement on authority of Levey. Judge observed that Levey said he was instructed to engage chorus-singers by week. Hickling wanted to shew custom of profession. He would ask witness whether engagement was made in same way. Kemp replied that what Chatterton might have done in another case had no bearing on this. Beal said no such thing was known as making engagements by week. His Honour directed nonsuit with costs, remarking, there had been no opportunity to go into merits of evidence, because case had gone off on a technical point. Nonsuit entered accordingly, plaintiff to pay costs.—T. DUFF SHORT.

A dinner was recently eaten at the Cannon Street Hotel, in connexion with the University College of Wales; and in the course of the speech-making, which followed, Mr. Stephen Evans proposed a vote of thanks to Mr. Brinley Richards and Miss Edith Wynne, and also to all who had sung that evening. He proposed the health of Mr. Brinley Richards, and spoke enthusiastically of the generous way in which that gentleman, on all occasions, came forward in aid of Wales and Welshmen.—Mr. Brinley Richards (who was loudly cheered) said—We are all of us, as Welshmen, proud of Miss Edith Wynne, whose abilities have fairly won her a distinguished position in the foremost rank of living artists; and I am glad to think that success has not spoilt her, or diminished the affection which a good daughter should feel for "Yr hen wlad"—the land upon which she reflects so much credit. Wales is indeed singularly favoured as regards music. I have no hesitation in saying that it has a more numerous and beautiful collection of national melodies than any country in Europe, and we are now doubly fortunate in possessing among our own countrywomen so many accomplished singers to render them justice. As regards myself, I will only briefly say that I have never yet hesitated to assert my nationality and my warm sympathy with every good work likely to promote the welfare of my countrymen; and if patriotism is not a mere word, I know of no better means of giving it a practical expression than by doing, each in our way, all we can to support the University College of Wales. The programme included songs by Miss Edith Wynne, Mrs. Watts Hughes, Miss Mary Davies, Miss Lizzie Evans, Miss Williams, and a select choir, conducted by Mr. W. Davies (Myronyd). The musical arrangements were under the direction of Mr. Brinley Richards, whose services were, as on similar occasions, gratuitous; and all who assisted were equally generous in aid of Wales. Messrs. Broadwood and Sons sent a magnificent grand pianoforte for the use of Mr. Brinley Richards.

MUSIC RECEIVED FOR REVIEW.

WEEKES & CO.—"Hymn Tunes," edited by E. H. Turpin; "Sleep bravest best, song, by H. C. Cole; "Gold," song, by H. L. Moysey. H. KLEIN.—"La Nuit sur mer," by the Chevalier de Kontski. JOSEPH WILLIAMS.—"Faust" and "Les Huguenots," by Harold Thomas; "Sparkling in the Summer sun," song, by W. F. Taylor; "Offertoire," by Brinley Richards; "La rose du Matin," by Horace Hill; "Voices of the Western Wind," by J. L. Hatton; "The Beautiful blue Danube," by J. Strauss; "One Angel," song, by J. Blumenthal; "Andante," by Edward Thurtle; "Go, bird of Summer," by Walter Maynard; "Maiden's Flower Song," by Ciro Pisutti; "Gentle River," by Zara; "The Reaper and the Flowers," by Frederic Clay; "Dovorachan," by A. F. Mallon; "Agnes Def," by Brinley Richards.

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The lark, inspir'd, to Heav'n ascends,

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Delightful Spring—sweet month of May

What joys attend thine advent gay!

In mantle clad of fairest sheen,

The woods burst forth in virgin green—

Bright home of birds and flow'rets gay,

The streamlet weaves thy sheltered way,

Thy primrose dells, sweet hawthorn glades,

And silver birches fragrant shades,

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